Comic & Crypt No. 5

COMIC AND THE CRYPT: VOL. 1, NO.5, NOVEMBER,1971. PUBLISHED QUARTERLY BY *COMIC AND CRYPT PUBLICATIONS*. EDITORIAL AND DISTRIBUTION OFFICES ARE LOCATED AT 459 LYTTON BLVD., TORONTO, ONTARIO. PRICE PER SINGLE COPY: 70¢ pp. SPECIAL PRICES AVAILABLE ON MULTIPLE ORDERS. ENTIRE CONTENTS HEREIN ARE COPYRIGHT 1971, BY *MARK SIGAL* AND *DAVID RUBIN*. ALL RIGHTS RESERVED.*NO* PORTION OF THIS MAGAZINE MAY BE REPRODUCED WITHOUT THE WRITTEN PERMISSION OF THE EDITORS. PRINT RUN: 1,000.

COMIC AND THE CRYPT

Contents

CONTENTS PAGE.....1
OPINION.....2
ON A CLEAR DAY YOU CAN SEE THIRD AVENUE.....3
INTERVIEW WITH JACK KIRBY & CARMINE INFANTINO...5
LETTERS TO C & C.....11
KIRBY'S KOZMIC KAPERS.....13
CENTRESPREAD.....18
HAMMER FILMS' COUNT DRACULA.....21
IN CONCLUSION.....32

Dedications:

The COMIC is dedicated to Captain George Henderson for his help, encouragement, and contribution to fandom.

The CRYPT is dedicated to Christopher Lee.

MARK SIGAL, *Publishing Editor*

DAVID RUBIN, *Executive Editor*

PAUL HOCK, *Associate Editor*

LAYOUTS: RON KASMAN
RONN SUTTON

Editorial

Welcome to Comic and the Crypt #5. For most of you this is your first look at a zine, one you've probably never heard of before. The factor which makes us different from most other zines in fandom is our appeal to both the Comic and the Gothic fan. This issue, the only article dealing withthis aspect is a nine-page study of Hammer Studios' Count Dracula, which I feel is excellent. Hopefully, next issue, a bigger portion of the zine will be geared to the horror fan.

This can only be accomplished by the enlargement of our staff, so, well written indepth articles, preferably Horror, and finished illos, are welcome.

Our price tag, 70¢ p.p., for 40 pages wraparound, is one of the better deals in fandom. It is due to this low price that our break even point is upwards from 300, so if you like the zine, tell your friends-we need the orders. Thanks.

We are sorry to announce the departure of Jonathan Lightman, our original layout man, due to his failure to establish priorities. His loss, however, has been our gain. Our layouts are now being handled by the very capable team of Ron Kasman and Ronn Sutton.

I hope you enjoy the zine; I'm confident the contents speak for themselves.

Mark Sigal

Mark Sigal, Publishing Editor.

OPINION

There is an extreme sparsity in variety today on the newstands. If I think of to what I actually look forward, the list wouldn't extend very far. Neal Adams, some Jack Kirby, Al Williamson, Spiderman with six arms, any new concepts.

New concepts are important, but the ones that really strike deep are very, very few. I've digested enough Jack Kirby to throw up, and I find the most enthralling Kirby stories are the Guardian reprints. His other efforts are mired in antiquated science-fiction ideas.

After reading three Neal Adams stories, I'm bored. The Avengers is too pedantically written to merit his attention. No offense to Roy, but in contrast to the X-Men Thomas-Adams issues, the writing is now so involved in plot (Skrulls, Inhumans, 10 Avengers at once, and so on), Adams can no longer drift. Drift? Yes. Adams works best on ordinary people, with the accent off costumes. Deadman was masterful, particularly the later efforts. If one leafs through any Green Lantern-Green Arrow, it is quite easy to see that colouring is almost divorced from costume shades. Yet when they are produced, they are very striking. (page 11 of GL #79 is nothing short of masterful; yet equally skillfully done are pages 8 and 9 of this same issue, as an example of my point.) Yet, too much Adams is like a steady diet of ice cream and cake. Al Williamson stories are sparse enough to keep me a steady fan. I'd have to search through my entire collection to come up with ten issues with his artwork represented.

As a change from super-heroes, House of Secrets is a breath of fresh air, but by the end of the issue, it's boring-an equal dilemna.

All this is so much rambling; the main point is that we've been given very little new material. That done is all rehashed. Red Wolf is good, but he's nothing more. Werewolf by Night is an old idea. Kirby's New Gods, etc., are old concepts under new costumes. Of course, when you come down to it each individual story stands on its own merits. But please don't mistake me--I'm here talking about the magic and fascination that makes me pick up a comic book still, after nigh on fifteen years of doing so. And I find very little of that childish fascination that makes it all worthwhile left. Some remains in moments of reverie and nostalgia, in which case just about anything will serve, from the Justice League's "Riddle of the Robot JLA" to an old Amazing Fantasy Ditko story.

The only really intriguing concept I've found left is Spiderman's six arms. Totally enticing; the possibilities whirl in my mind. He's been reduced to his old self again though. Sad.

So, what have I done here? Only said that the entire fascination of comics has for me fled. I've shot down the art, the stories, the best combinations of the two.

My comic collection numbers over 2,000, and I haven't stopped. About ten are added each week, usually more. Why? Nostalgia is in the mind. I wouldn't need more than 100 comics to keep me brimmed in nostalgia

I find no aesthetic pleasure in owning a complete run of Green Lantern.

Perhaps it's a question of habit. Perhaps it's a private world, a clique the average man is unaware of. Perhaps I've devoted too much time to stop now. I tend to disavow all of those explanations. The only real one is enjoyment. I get off on the Flash. The Hulk turns me on. War stories are intriguing, criticism is a gas.

In short, comics are fun. I still dig them. But I wish I was a kid again and was counting the days until the next Atom issue would hit the newstands.

"There's something lost and something gained."

Joni Mitchell

We wish to thank the following for deferring copyright on photographs, illustrations, and characters:

National Periodical Publications

Marvel Comics Group

Hammer Film Productions

Universal Film Studios

American International Films

Warner Bros.- Seven Arts

Fawcett-National Publications

Warren Publications

William Payne

by Jim Vlcko

— ON A CLEAR DAY —
— YOU CAN SEE —
— THIRD AVENUE —

Well,the New York Con was over and the next one wouldn't come for another year. But before packing our gear into the back of a 1967 Fury to head back to the land of the ice and snow,the "gang" decided that we should see some of the sights of the big city. The thought occurred to us that a trip to the Empire State building might be nice,but everybody goes to the Empire State building. "After all,we're not just typical tourists! We're visiting dignitaries! There is better than that for us in this city I hope." The idea of going to Central Park then came up."Are you kidding,going to a park,here,in the states? We travelled 500 miles in that shitbox of yours to go to a park? If you want to go to a park,you can damn well go yourself." You might say they weren't too up on the idea. So after a little more discussion concerning the subject, during which time I was threatened with being used to plug up a crack in the wall of our hotel room,being the true comic book fans that we are, we decided to mosey on down to 909 Third Avenue, the offices of National Periodical Publications.

Upon our arrival,we jumped into the elevator and zipped up to the twentieth floor. After stepping out and glaring at the wallpaper which consisted of giant figures of *Superman* and *Batman* (drawn by Murphy Anderson),we slyly deduced that it had to be the place. The six of us marched up to the secretary,who looked miraculously like Lois Lane,and our spokesman,Tom Robe(assistant to Captain George Henderson,on *Whizzbang*)casually announced that we had an appointment. The secretary said that she would get Mr. Bridwell for us. Upon hearing this,Neal Stein exclaimed in a rather suprised and loud voice-even for him, "Oh no!" He was then hit with a rolled-up newspaper and told to shut up.(Neal,it seems,went up to Mr. Bridwell at the Con,and asked him to read one of the stories that he had written. After reading it,Mr. Bridwell got up and walked away, without commenting on it at all-a very rude thing to do.)

We sat down to wait for Mr. Bridwell. While waiting,DC's distribution manager,Ed Lolacher,who is a friend of Marc Bilgrey,the sole New Yorker in our group,walked by. Marc stopped him and persuaded him to introduce us to Carmine Infantino.

A minute later,we were in Mr. Infantino's office,where we sat down and interrupted his lunch break,as we discussed the pressing issues of the day in the comic field.

It seems that DC is currently screwed up with distribution problems. Have you ever noticed how the stores will have twenty copies of *Superman* and only one copy of *Green Lantern-Green Arrow*? And the publishers wonder why some of their best books aren't selling. So as to find out just what these problems are,DC has created the *Superman Survey Club*,which consists of about 500 dually deputized fans,whose jobs are to go from store to store to report on circulation.

We were immediately sworn in and given little gold cards with pictures of *Superman* on them,which we are to use as identification. I placed it in my wallet,next to the picture of my mother.

So much for business. We talked about Kirby's new books and readers' reaction to them. Believe it or not,*Mr. Miracle* is the best selling of JK'S books,with *Forever People* and *New Gods* each running two points behind. It seems amazing that the books are selling so well,when you consider that Kirby only takes about five days to complete an issue(pencils and script). The first four books in

ON A CLEAR DAY... CONTINUED

each series were even completed before he left his job at Marvel. Mr. Infantino's gloats filled the air at the thought of aquiring Kirby from Marvel. He said that DC and Marvel are at one anothers throats. Marvel is sure that since their books are a nickel cheaper it will put National out of business, whereas National feels since their books are 16 pages longer,it will put Marvel out of business. It seems to me that Marvel has the idea:"We did it in '61,so we'll do it again today." National's philosophy is totally different. They're constantly looking for change and improvement even to the point of negotiating with Frazetta to do a cover painting on the Gothic Horror books. The chances for him doing it seem rather slim to me though. Their editorial policies are far less stringent than Marvel's. Both Kirby and Ditko were aquired from Marvel by letting them have total control over their books,editorially. Buscema was given the same offer. Both Steranko and Wrightson have promised issues of *Batman* in the near future. Remember what Marvel said to Wrightson when he wanted to do *King Kull?* Sorry, buddy Berni ,but you just don't fit into the Marvel style. And with Steranko,they substituted stories in the middle of both his *Captain America* and *Nick Fury* series. Nice guys,eh? Mr. Infantino mentioned to us that Romita is an artist that he would like to get his hands on and with the way things are going between Marvel and DC,he probably will.

Well,maybe it will all work out for the best and we'll get Ditko back on *Spiderman*.

Harvey Kurtzman in Toronto

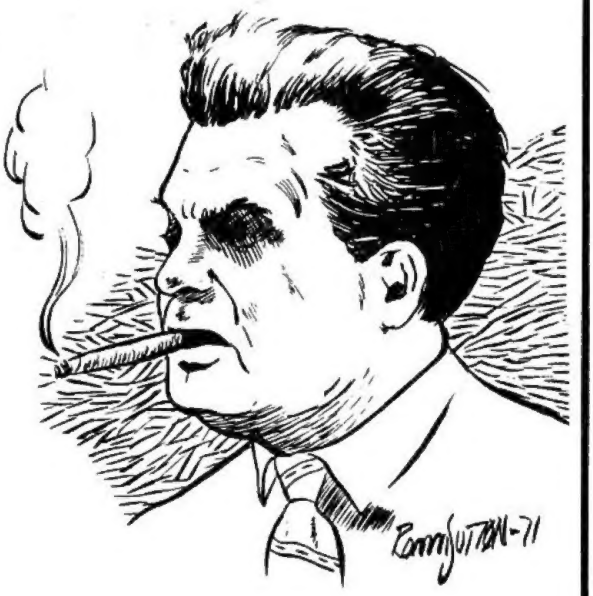
Just as this issue goes to press Harvey Kurtzman is visiting Toronto. Harvey was invited to Toronto by Captain George Henderson, editor of Captain George's Whizzbang, and the now-defunct Captain George Presents. George has just opened a comic art gallery and Harvey Kurtzman is the first guest.

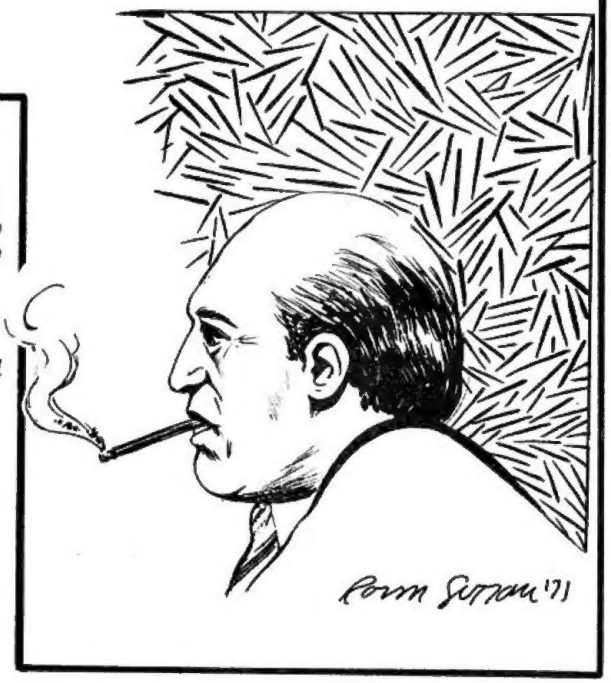
Harvey's visit to the gallery will be highlighted by his participation on a panel where he will be interviewed by Pierre Berton, one of Canada's leading television personalities, and possibly Marshal Mcluhan.

Also while in Toronto, Mr. Kurtzman will be interviewed on a television show. On display at the gallery will be Little Annie Fanny originals.

If all goes well, and the sixth issue of Comic and the Crypt does appear, there is a very good chance it will feature an in-depth interview with Mr. Kurtzman.

Comic & Crypt interviews JACK KIRBY & CARMINE INFANTINO!





This interview was conducted on January 31st, 1971, in the offices of National Periodical Publications. We were fortunate in getting this interview which might never have taken place without the help of Emanuel Maris, John Shyke, and Marc Bilgrey. Thanks very much.

The interview is more a casual discussion, which is exactly what took place; just the four of us sitting in Carmine's office talking with him and Jack Kirby.

How did you both get your start in comics?

CI: I got into comics the same way Jack did; we were kids of the depression. Now you gentlemen don't know the depression, or what it was about. It was a period when you starved; your family starved. There wasn't enough food to go around. This was an outlet for us, a field open to us, and like those who went into prizefighting, we went into comics.

JK: I feel the minority people had a lot of drive and went to entertainment or anywhere energy was involved.

Who did you start off with first?

CI: We both started off with Harry Chellan many years ago. He was a packager-used to package comics, and he used to cheat you like crazy. You were lucky to get paid at the end of the week. It was more fortunate then, as there was time to begin. Now you either have it or you don't. But then there were always little outfits where you could begin, learn, and grow.

JK: Back then I worked for FAMOUS FUNNIES and I did cowboy stories for one of my earlier jobs. I also was with--

CI: Yeah! He started that way, and you got nothing for it, but you didn't care. It was a chance to work, a chance to draw, and that's all we cared about.

Were you in a group of independent artists who sold their stories to the publishers?

CI: No, I worked for Harry for a while; then I went to QUALITY; erasing pages and doing backgrounds. Those were the days of Lou Fine, and Reed Crandall on BLACKHAWK, and the genius, Jack Cole started on PLASTIC MAN. I used to erase pages all summer just to get a break to start, and that was the beginning.

You seem to be best known for STRANGE and the FLASH. Which did you enjoy the

most?

CI: To tell the truth, I did not like doing westerns, or, strangely enough, the FLASH. As for STRANGE, I enjoyed him at first, but I really liked the ELONGATED MAN. I'm sure this goes for you too Jack; the ones you're best known for aren't the ones you like best.

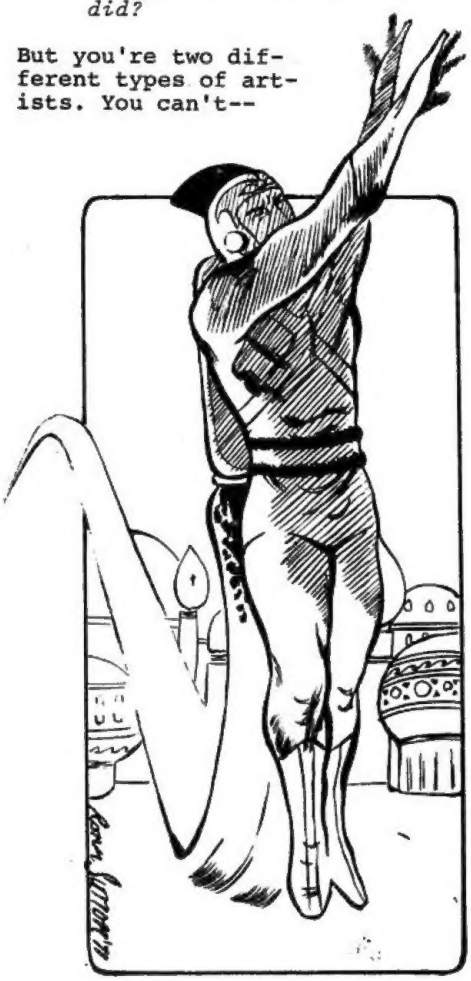
JK: The ones I began weren't the well-known ones. I began MANHUNTER and MR. SCARLET, which just faded out. Every strip I did was a challenge, as I'm sure it was to Carmine; but I feel what Carmine is trying to say, is that he especially liked one thing but we couldn't always do that. We did what they gave us to do.

CI: I could never do a sci-fi story the way he could.

But your speed concepts and futuristic cities were amazing.

CI: Did you see the ones he did?

But you're two different types of artists. You can't--



CI: This isn't what I'm trying to say. This is not what I enjoyed the most. I enjoyed the ELONGATED MAN because of the satire in there. Well, let me say something. Back in the early days there was quite a lot wrong with my drawing and every once in a while I would go up to this fellow in the city. We'd talk and he'd help me. But the most important thing he helped me do was think, and I feel he was one of the best around. When I went up there, he used to stop his work and look at my stuff and give me suggestions. That person was Jack.

JK: Well I'm not going to take credit for that. Carmine was and is a fine artist, but back then Joe Simon and I used to have an apartment up there. All the guys got together and I think we helped each other actually. That was the main purpose back then as none of us had a school; we became each others' school. There were things that Carmine knew that I didn't. It was an exchange and that's basically how artist's learned back then. We took standards from each other.

Just what was your relationship with Joe Simon? How did it start?

JK: It started the same way all things did in the industry. Some guys gravitated to each other and Joe Simon and I met, liked each other, and decided to work together.

In a lot of your books, you started the sort of panel within a narrative. How did you get the idea for that?

CI: The reason that was done was because we wanted to get as much motion as possible going, so that when you put that little box in with the silhouette of the batter pulling his bat back; in the next panel you had the follow-through which kept the flow of motion.

But how did you get the idea? Was it a brainstorm of yours or what?

CI: Well, Julie Schwartz, the editor at the time, told me to go home and make the book look different.

Did you enjoy doing that particular series?

CI: Yes I did. Maybe it was the sports angle to it. I could design stadiums and futuristic basketball arenas, and the storyline made you think. Every book was a challenge.

JK: I think you hit on the right gimmick. I feel that sports books are the toughest books to do. To do it in the first place is a challenge. To do it effectively was an achievement of some kind. I never had the opportunity to do it but I still feel that it would be a challenge.

CI: I must have pencilled a page a day on that stuff. That's how rough it was because you had to make sure the action followed through. If you didn't, the thing didn't work. It looked terrible. The bat was back and on the next panel, the ball connected. Then the ball moved out. The thing I enjoyed most was when somebody said I want it different.

We've noticed that some comics are featuring covers by you. Do you ever feel like getting back to the drawing board?

CI: Jack, do you want to answer that for me?

JK: Well, I feel essentially Carmine will always have the urge as anyone involved in a creative activity does. I think it's a matter of circumstances and if Carmine had the opportunity and the time.....

What led you into becoming Editorial Director?

CI: An accident. I was drawing here. I think I was drawing the BATMAN and DEADMAN. It was during that story that the second guy at MARVEL was slaughtering NATIONAL. I think his name was Kirby or something, and the gentleman who happened to be in charge at the time asked me if I would care to stop in

and help re-organize. We discussed it and I finally did. I thought it would be interesting.

Well you tried the new trend books. They failed but I read them all and I thought they had possibilities, especially BATLASH.

CI: In BATLASH what bothered me the most was that I wrote it. I plotted every one ot them and Sergio took it from there and wrote them down. Then Denny would dialogue them later.

When a friend of mine met Mr. Weisinger, he was told by him not to go into comics; that it was a dying field. He told him rather to go into painting, and to get out of comics.(This was about five years ago-MS)

JK: You should have told him not to knock anything he hasn't tried.

Was that the type of attitude that was around then?

CI: No. I think it was a personal attitude.

Has the atmosphere changed? Are new ideas welcome?

JK: Yes. It's a different company today. If a company feels that there is an essential need somewhere they get the right executive to fill that need. In other words, to expedite that need. You use that need to revitalize the company. Comics are in a transiton, as far as I see it. I think this is the most interesting time for comics.

How long have you had the idea for the NEW GODS?

JK: Well, I guess for several years it's probably been in the back of my mind, but I've never sat down and worked it out though I've always known it's been there.

Do FOREVER PEOPLE come from the same place as the NEW GODS?

JK: Yes, but they don't call the things you see the same things that I do. In other words, I would say great or swell, and you guys would say cool. It's not New Genesis to them, but Supertown. That's how they see it. There is, though, a lot more to it than that and I think you guys are going to find it pretty interesting.

According to the sales, the superhero book is on the rocks.

JK: I pay attention to the sales occasionally only because I plot the books, and sometimes the sales are my only link with the fans. I feel that the superhero surf is going somewhere. What I'm trying to do is follow its exact trail;that's my job. I want to entertain you guys and find something new for you-if not just for you, for myself-the challenge of my job is to keep me from getting bored. I feel that if I would want to buy my own book, I have met that challenge.

The themes in NEW GODS and FOREVER PEOPLE are expansions of the old themes from MARVEL. It seems that you had more ideas, but they wouldn't let you continue with them.

JK: *That's more or less true. It's not that I was cramped, but there were limitations which stopped me from going on. Over here I have the chance to go beyond them;I feel that whatever story there is to this "gods" business, the "new" Gods or the "old" Gods, I feel that there is a story to them. I feel that there was an actual replacement of the "old" Gods by new ones which are relevant to what we see and hear. In other words, Thor may have been great in medieval times, but I feel somehow, that we have transcended. Once it had a certain glamour, but now we need a new kind of glamour. Not that it isn't fantastic, but we don't see it in the same light anymore. I think we see things differently,the same things with an altered intepretation. You know what Thor looked like, what Mercury looked like, what Zeus looked like, and all the rest of them. It's like everything that's done and seen. What I'm trying to do is show the things that haven't been done or seen. We have our "new" GOD today-technology.A new way at looking at things that I have got to represent. How do I represent that new technology? I've got Metron. How do I represent the kind of feelings we have today? Maybe some of us are analyzing ourselves, trying to find out why we're a violent society and how we could be nonviolent, so we all become Orion. Why do these feelings live like that inside of us? Not only do we associate ourselves with them, but these are conflicts. But why do we have conflicts like that inside of us? So we try to analyze it, just like Orion does. That's what the GODS are. They are just representations of ourselves. At that time, you take a crummy Viking, remove the glamour, and what the heck was he? Some poor guy in bear skins, who never took a bath. He had a beard with lice in it and he says: "Look at me, I'm a really cruddy object." And I felt the same way. The GI's feel the same way sometimes when they're sitting in some hole but suddenly he says: "What the heck am I doing? What am I a symbol of?" And then he begins to idealize the version of all the bravery that goes into the fight. Maybe he begins to see himself as Thor and his captain as Odin. Then he sees what he's fighting for. He sees why he's in that hole, why he's in the dirt, why he's dressed in that stupid uniform. It's not only functional-it's symbolic of what he is; he comes into a whole new world and he feels pretty good about it. That's what it's all about. To make everything we see and know around and in us, and give it some meaning. And the GODS are nothing more than that. They are making us see some value in us and we have-we have that value. So in order to express that value, we make "new" GODS. We can't be Thor. We can't be Odin, anymore. We're not a bunch of guys running around in bear skins; we're guys that wear spacesuits and surgeon's masks. A surgeon is godlike because he handles life and death. If you want to idealize him that's the way to do it. A nuclear physicist is Metron. A mathematician is Metron. A guy who works a projection booth in a theatre is Metron. He's involved in technology. We're trying to know everything and we've got the equipment to do it. That's where Metron's chair comes in. It's one of our gadgets. That damn chair can do anything!*

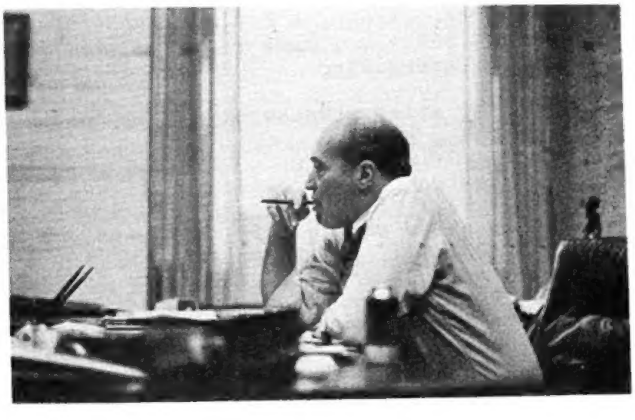
There is so much meaning in the strip. I read it and I enjoyed it but I couldn't place all these things into it, but it's there.

JK: *It's there because I'm trying to interpret us. Nothing more than that. I'm trying to interpret what we're in. What kind of times we live in. And we should have these versions. I can see this guy in a space suit. There is no reason why he shouldn't be able to go to Mars. Maybe in '75. Because we can do it. The materials are there. They'll be common. And to put it all in one word that's Metron. And New Genesis. You name it. That's New York or Chicago; just an idealized version of that. It's the city.*

Did you ever mention this to MARVEL?

JK: *No. I was involved in what I was doing there and I feel that this would never have fit into what they were doing.*

Pictured above is Jack Kirby in the office of National's publisher; Carmine Infantino, answering one of the many questions we asked him that afternoon.



Above is Carmine Infantino, the man responsible for the obtaining of Jack Kirby's fine artistic services, and the man who put National into the position they are in today.

This photograph is one of the inker of all of Jack Kirby's books for National- Vince Colletta. He has recently been replaced by Mike Royer.

Hard at work, John Constanza is lettering one of Jack Kirby's books. John has left National and has gone over to Marvel and Mike Royer now does the lettering on the books.

JK: This is a whole new interpretation and it cannot be told with shields and swords; it must be done with what we know and deal with what we worry about.

So was THOR;when it came out as a mythology in the olden times it was relevant and real to the people then, because people were using the same things: swords, shields, etc.

JK: Yes, THOR was very real to the guy in the middle ages, and not only that if you think about it; THOR was a religion as well. THOR is not a comic book story-Norse mythology <u>was</u> a religion, just as Greek mythology was. I was being superficial when I did THOR and if I showed it to a guy who was really involved with it he would tell me it wasn't good enough.

Why?

JK: Suppose I was to make an interpretation of things you really believed in. It would be weak because those things are on such a grandiose scale, I can't draw them.

Who would you classify as your favourite artist?

JK: Well, I like them <u>all</u>, especially if they have their own distinct style. Neal Adams is one, Steve Ditko is another.

And your favourite comic work being done now?

JK: I like anything that is trying to do something different. Anything that tries to put new life into the strip, or upgrade the medium is doing a good job.

Who thought of the Black & White books?

JK: I don't know how these things start. They start with everybody. It might have been in your mind too!

CI: No. It was in yours. It is a completely new approach to the visual medium. It will be composed of photographs, drawings, and writing. It's very different.

Isn't it something like Gil Kane's BLACK MARK book?

CI: Nothing like that at all! This will be larger-sized books with black and white material.

How big are you going on this? About 150,000?

CI: No. Much more.

That is what happened to SAVAGE TALES. They only printed 150,000 and they were hard to get. Neal Adams told me that MARVEL dished out quite a bit of money because they were trying for a quality effect. They spent $6,000 instead of the usual $3,000. I don't know if it's true or not.

CI: I'm going to tell you to look at Jack's books and make up your own mind.

With the BLACK & WHITE books, are you trying for an adult market?

JK: I am trying for a universal market. It's going to be rational for the adults and exciting for the kids. In other words, if an adult picks it up and he analyzes it as an adult should, he might find it interesting whereas the kids will have the costumes, the action, the strange atmosphere which I think every strip needs. Fantasy is interesting because it is a projection, an idealized version of everything we see and hear. I think <u>that</u> is what makes it interesting. For instance, if you see a tank I've drawn, or a car, it could never work, but it's an interesting <u>looking</u> object. If you want to analyze my machines, they may be nothing more than a fantastic typewriter or a pencil sharpener.

CI: This is the beginning for comics. Only comics not as you know them. This is a whole new world; that's why I'm here. That's why Jack is here. On June 15th, the first book we were talking about comes out. July 15, the second will be coming out. We're doing our own thing. Jack wouldn't be here it we were doing what everyone else is doing.

Some comics, like SUPERBOY don't have the same flexibility, or even attempt it. As long as they sell.

JK: They are not made for a universal market. They are not aiming for my market.

CI: First of all, the SUPERBOY and LOIS LANE books. LOIS LANE is made for the "girl" market. SUPERBOY is the same thing. It's at another level, though. You don't mess around with a book like SUPERBOY, which is selling over 500,000. That's not saying what we will do tomorrow. I don't know. Jack will develop his own line of books. It will have Jack's stamp. We have some other stamps. You'll buy these or you won't. But to turn out one stamp in a company I can't feel is very good.

Did you like Gray Morrow on EL DIABLO?

CI: No, I did not like his artwork. I told him I didn't. That does not mean that Gray is not a talented man. I thought that Gray should be on other things that he could do well.

What did you think of his work on WITCHING HOUR?

CI: Beautiful. That's Gray's field.

Are you considering making the new books monthly?

CI: I don't know. If Jack's books turn monthly, can Jack do all of the work by himself? I'm not going to ruin him. I'm not going to spread this guy so far that it'll destroy him. And I won't let anybody else do his characters. Nobody touches his characters! He knows what he's doing with them.

JK: SILVER SURFER was taken out of my hands. I originated it because I had a reason for the SILVER SURFER. Nobody else had a reason for him; I knew the SILVER SURFER. Nobody else did.

CI: Jimmy Steranko was offered the FANTASTIC FOUR but he turned it down. He said he wouldn't presume to follow Kirby.

Let's say in ten years from now the same thing happens at NATIONAL that happened at MARVEL, where your books are selling very well and all of a sudden Jack Kirby says he wants to retire.

CI: Then I wouldn't presume to do those books, because nobody could do them as well.

You'd drop them?

CI: Yes. Wouldn't it be better for us to drop them then for the books to die themselves?

How could somebody like MARVEL drop the FANTASTIC FOUR?

CI: It's going to die anyway.

I know.

CI: Would you rather die at your zenith or at your low end? First of all, he's not going to retire in ten years anyway; I wouldn't let him.

JK: Second of all, I think that even if I did retire, the comics would continue with the same feeling.

CI: He is planning to develop people for these books in case the need comes. He wants people developed to follow his thinking.

Who got the idea for the Neal Adams GREEN LANTERN book? The sales are dropping. I know they went up and now they're dropping a little bit. I don't know how true it is.

CI: Who said that?

Neal Adams. I heard that you are keeping it for prestige. I'd like to know how it got started.

CI: The GREEN LANTERN was ready to be turned out when we were told to drop it. Even though I wanted a few more issuee. I said to Julie: "There's something you wanted to try." I want this book as different as you could possibly make it. We sat down with Denny and came out with

KIRBY AND INFANTINO...

it. The book was slowly rising. It went real high at one point. Then it sagged off again. If this book can give to us the public relations, if it can take this business and give us the solid citizen reputation it should have not been considered junk, as it used to be. It will be worth everything we are putting into it.

Now about your latest race between Superman and the Flash. In all your comics, the final page is the one that decides whom is the fastest. Now I'm not really interested in who is faster. But why did you cop out again in the ending? I bought both issues and after reading the second book I ripped it up.

CI: Why?

Because I found Flash and Superman crawling with both their legs broken, and yet Flash crawled faster than Superman, and pulled the lever that saved the universe. Which proved that Flash can crawl faster than Superman. Why the cop out?

CI: Wait. Let me tell you something. Let's be very realistic. Superman is the ultimate of everything. Now ask yourselves, logically, who could win? Well that's just it. We don't know Superman's limits. He just never gets tired. By the way, I thought it was a cute ending: these two guys are so beaten up, yet the race was the important thing, and the Flash did win. There's no doubt about it.

On the cover you stated in one blurb this time there had to be a winner.

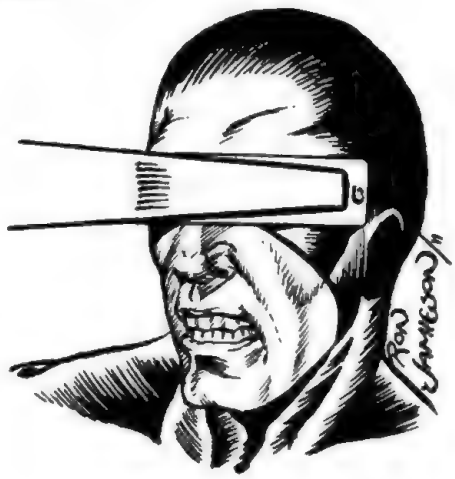
CI: But there was a winner, wasn't there? I thought this one was the best of the series; and honest. Now maybe I'm wrong. That's why Jack's here. Denny, Julie, and him. There are some concepts coming with more edge than SUPERMAN that you won't believe. We can't give out the information just yet. It's going to be a thing he's always wanted to do in the comic business.

Well, it's getting late and we've taken up enough of your time, and besides we've run out of questions to ask you.

CI: It's been strictly our pleasure.

Thanks very much to both of you.

Due to the fact that this interview was conducted over six months ago, some of the material has become dated, but was still included because we felt that it reflected Jack Kirby's and Carmine Infantino's opinions and would prove interesting to the fans.



letter column

Dear Mark

Big, big improvement. An excellent issue in its own right. Indeed, C & C does look like a respectable fanzine. The layout, grouping, spacing- all the details that a reader shouldn't be troubled with, but which the editor must labour with-were all there.

Adkins gave you a really neat cover. It was the best item in the book. Keep that division of the Comic and the Crypt department in your table of contents. Make it even more discernible in the zine itself. Keep the total content 50-50. You can make it seem like two fanzines in one.

1) Best Wishes...B.W. It's good to get a rundown on the guys who came up through the ranks, got in and what they are doing now. I wouldn't mind reading about some outstanding artist who would like to work for the comic industry and could use the boost of a zine.

2) No one should really expect the original in one medium to be adapted identically in another. I'm not a great CONAN fan, but I am a fan of the artists who create their own world of details and atmosphere. The most I think Roy Thomas should be guided by the novels are general storyline, characters, and a few details here and there. The artists have to get their inspiration from the overall tone of Howard's creative writing. I don't think the artist should pay any attention to detail except as directed by the writer.

3)T.A. Neat and complete. Hanley's art-WOW!

4)Demise of a Marvel Superhero. Well written and opinionated. I suppose the familiar success-repetition-stereotyping has set in at Marvel, but I don't know if this means the show is all over for Marvel. It's really a one-man operation and Stan Lee, I'm sure more than anyone, loves his Hulk, Cap America and others and will bring in new notions, new twists to perk up the characters and storyline. He'd better. It's his meat and potatoes.

I hope my comments are helpful to you and your fine staff. Alan Hanley

Continued on Page 30

KIRBY & ADKINS-

KIRBY'S KOZMIC KAPERS

by:

bruce kalnins

The God of Technology has been overturned by the 20th century mythology of Jack Kirby. A modern saga has been created, built upon the foundations of the ultimate battle between the traditional ideals of good and evil- more specifically, between *New Genesis* and *Apokolips*, respectively. The eternal fascination with which we still view the ancient Graeco-Roman legends has been embodied in Kirby's trilogy, which appears as far-reaching and involving as Homer's *Odyssey*,or even Isaac Asimov's *Foundation* series. Of course,no one can determine at the present moment exactly how far-reaching these "kosmic kapers" are,simply because not everything has been revealed. And so it should be,for where would we be if,under the pretense of a 20th century saga,we were to be merely treated to an endless chain of abbreviated episodes,each with its clearly defined beginning and end- crammed with the usual stupidities of a superhero's daily existence,including his,by now,cliched "identity crisis?" From what has been revealed,though,a great many observations and theories can be formulated.

Perhaps the most logical place to begin would be at the "Project" as it was the first of an ever-increasing number of "concepts" to be introduced. The "Project" brings to mind one of the most astounding,and yet frightening, advancements of our rapidly accelerating society: the duplication of life. A very fine distinction was made on the letters page of *Jimmy Olsen* #138, in which this editorial reply was made in answer to a reader's observation. "The 'Project' grows humans from living cells; therefore it does not create life." However,in the very same issue, Superman talks of the Genetic Code having been "broken and deciphered" and of the essence of the "Project"- "the secret of life long hidden in the DNA molecule" having been extracted and now being used for mankind's "benefit". If the "secret of life" has actually become known,then there is nothing else that one may do except to "create" life and surely not all of the artificial personnel of the "Project" were "grown" from a "cell-tissue sample" as the revised Guardian was. Even if this were feasible,from what type of human cell could such a mutation as Dubbilex have evolved? Superman again talks of "the human having been subjected to a wide range of conditions",but even this explanation appears to be merely an editorial concoction in order to lessen the religious implications which conceivably could arise in regards to the "morality" of this type of research. The moralistic question of Man-playing-God becomes even more puzzling as we turn to the matter of responsibility. Who is in charge of the "Project?" And much more important,who determines what is "grown" and what is not? Unfortunately, these are vital questions which for the time being must go unanswered.

The Hairies are explained as "Step-Ups" which accounts for the mechanical wonders that they have produced such as The Mountain of Judgement; they are Kirby's version of to-day's "hippies" or "freaks",if you prefer,judging from such obvious paraphernalia as their generally long-haired, bearded appearance,their communal type of living, The Tree City of Habitat,and their obnoxious "hip" language.(We are literally hit over the head with Jack's trite symbolism when he refers to them as the "Drop-out Society.") However,this combination of a freak society and of a technological brilliance suggests the makings of an alternate culture which is truly workable,possibly the end product of many of the revolutionary changes occurring to-day.

Besides the above weighty considerations of the creation of life and the future of society, we are left with just some clowning around. *Jimmy Olsen* #136 featured a giant green DNAlien, reminiscent, of course, of the Hulk and, lo and behold, after he had been defeated and covered witha coat of Liquid Nitrogen, he looked remarkably like a figure of the Silver Surfer. The Guardian(whether or not the original is irrelevant as I doubt we will be subjected to any great indepth character study of him)and the Newsboy Legion are back to please all of the Golden Age collectors and nostalgia buffs.(As far back as the Goody and Don Rickles escapades were concerned...well, isn't that what they used to call "camp"? Today I have another four-letter word for it which also begins with a "c"-crap.)

Mr. Miracle, for all his involvement with Darkseid and his many allies, is an extension of this sort of Golden Age flavour; needless to say, it has definitely captured the kiddie market as is evidenced by the fact that it is the best-selling of the three books. In the very first issue we're introduced to "Intergang", with its present chief, Steel Hand, and a few of his hirelings,Stuka, Herky, and Nails; not only has Kirby's commercialized flair for choosing names, sounding as if they were rejects from the Gestapo or the Greaser days of the 1950's, becoming readily apparent but also his caricatures of Intergang's members, what with pin stripe suits, hats pulled down over foreheads, and cigarettes hanging out of the sides of mouths, are better suited to the 1930's atmosphere of *In the Days of the Mob*,rather than to 1970.

A very disappointing part of *Mr. Miracle's* act,though, is first shown at the end of that issue where he drags forth nearly every pseudo-scientific gadget possible in order to explain how he escaped from the top of the missile. This aggravating dilemna is brought into sharper focus in issue #4 where he introduces not only another new mechanical device,"the multi-cube", but also a device which seemingly aquired new properties as each new situation arose e.g. laser beam, steel cable, corrosion spray and even an electro-sonic signal! Instead of allowing *Mr. Miracle* to be continually introducing an endless stream of mechanical wonders, it would be much more plausible and interesting to limit him to only a few standard pieces of equipment. If this were to occur, a beneficial side effect would be a heightened sense of reader involvement.

In the second issue, Granny Goodness is introduced, whose domineering-mother relationship with her "rebellious boys" suggests a pattern of symptoms which are generally found in cases of homosexuality; her skin-tight metal-clad costume along with her sadistic attacks upon her minions to "discipline" them appears to reinforce this. Not only is she serving Darkseid's purpose by capturing *Mr. Miracle* but she is also satisfying some psychosexual desire of her own when she speaks of that "horrible young Scott Free" being brought back to her for "punishment". Most likely, Scott would have become one of Granny's grovelling boys, totally dependent upon her for comfort and security, if he had not managed to escape.

Big Barda is another interesting character in that she represents a combination of the sexual freedom preached by the Women's Liberation groups of today and the physical prowess of an Amazon warrior. Faint suggestions of Granny Goodness appear,though,for in reply to a derogatory remark from Oberon, she says,"The little rat-he needs a disciplined tongue." Even her costume is similar but then these resemblances are to be expected as she, herself, states that she was a pupil

KIRBY CONT'D

of Granny's at the same time that Scott was. Still Big Barda seems to enjoy a relationship based on warm comradeship with Scott, as her companion-in-peril, and her all-too-human comments on dinner at the end of the story display a genuine sense of human compassion.

The Forever People, while being rather cliche in their original creation and character, however, did introduce quite a few of the more complicated concepts and characters which were to dominate the conflict between Darkseid and themselves in the issues to come. Glorious Godfrey burst forth in the third issue as the self-proclaimed saviour of the masses, complete with the "righteous" fervour and religious razzle-dazzle that characterizes many of the Billy Graham extravaganzas. The politics of right-wing extremism, concerned about everyone thinking in the "right" way, is given force and substance by Godfrey's formation of his agents of fascism, The Justifiers. Under a pretense of "law and order", the Justifiers mercilessly invaded private homes, beat their occupants into submission, and finally herded them into vans; even libraries were a target for these vigilante groups as entire rooms of books were burned-a situation markedly like the one presented in Ray Bradbury's *Fahrenheit 451*. This reign of terror and opression appears to be based on Hitler's inhuman persecution of the Jews just before and during the Second World War;Hitler used them as scapegoats upon which he directed the German people's anger and wrath, which was a result, at that time, of their disillusionment with their county's crumbling economy. And what do we find one of the Justifiers painting onto a store window, halfway through the issue? A letter "S" which Godfrey himself states is for "scapegoat." This plus the opening quote from Adolph Hitler leaves one with little doubt as to where Kirby received the inspiration for this story.

With the capture of the *Forever People* at the end of the issue, the sadistic figure of Desaad comes into prominence,obviously patterned after the Marquis de Sade, an expert on the subject of pain as a sexual perversion during the reign of Louis XVI. His Camp of the Damned is a present day concentration camp with its chief torment being a psychological one. Cries of anguish are turned into joyous sounds of laughter as Happyland is introduced to us-a playground of merriment on the surface, a kingdom of the damned underneath. This situation of an undercurrent of terror beneath a seemingly carefree society, on the outside, was the theory underlying the creation of the "Village" in "The Prisoner" television series. Indeed,"torment is computed" and "death is controlled" in both of these microcosms of what our own society may eventually become if we allow our lives to be totally "processed" from cradle to grave by the existing technocratic structures. Sonny Sumo presents a great many possibilities too, especially now that we know that he is the possessor of the Anti-Life Equation;this awesome secret imbedded within his noble stature can only serve to make the *Forever People* even more involving.

The New Gods symbolizes Kirby's mythology at its zenith; here the ultimate battle will be fought on a universal scale. "When the Old Gods Died" is a line which has been interpreted in general by fandom as symbolizing the coming of Ragnorak and, consequently, the destruction of Thor and the gods of Asgard. This could very well be true and, if carried further, it may even symbolize Kirby's break with Marvel in order to work at National; however, if interpreted on a religious or cosmic level, it appears that Kirby has destroyed the gods of our Twentieth century, in particular, the God of Technology. We have raised technology to the mythical status of a god, and expect him to save us from the impending ecological/nuclear holocaust. All that is required for a god to exist is belief. Kirby has reduced this allegory to the purely physical terms of Orion battling the hordes of Darkseid in order to save the Earth from a

VINCENT MARCHESANO 71

bizarre variety of menaces, one of which, interestingly enough, is the basic emotion of fear.

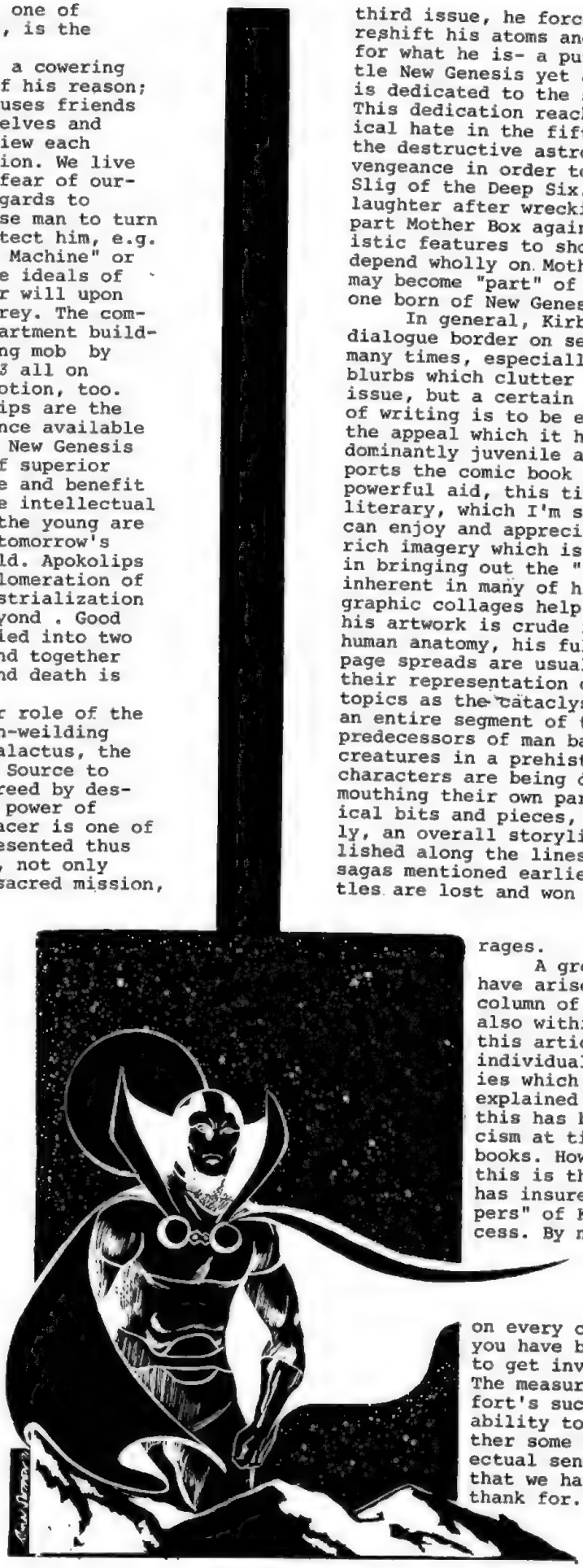
Fear can reduce man to a cowering animal and rob him of all of his reason; it is also a force which causes friends to build walls around themselves and causes total strangers to view each other with poisonous suspicion. We live in a society governed by a fear of ourselves and of others. In regards to Kirby's books, fear can cause man to turn against those who would protect him, e.g. Orion and the "Dreaded Fear Machine" or even cling to the repressive ideals of those who would impose their will upon society, e.g. Glorious Godfrey. The commonplace occupants of an apartment building were turned into a raging mob by Dr. Bedlam in *Mr. Miracle #3* all on account of this solitary emotion, too.

New Genesis and Apokolips are the two diverse poles of existence available to man at the present time. New Genesis is a masterly combination of superior technology, designed to ease and benefit the state of man, and of the intellectual wisdom of ages past, where the young are revered and respected, and tomorrow's hope for an even better world. Apokolips is an ugly and scarred conglomeration of the effects of massive industrialization carried to its limit and beyond . Good and evil have been personified into two entire worlds which are bound together by a single force: Death. And death is the Black Racer.

Combining the messenger role of the Silver Surfer, and the death-weilding properties of his master, Galactus, the Black Racer speeds from the Source to Sergeant Willie Walker, decreed by destiny, to assume the awesome power of silencing life. The Black Racer is one of the more unique concepts presented thus far, because he seems to be, not only an individual fulfilling a sacred mission, but also a separate entity unto himself. Has the original Black Racer relinquished his dreaded powers to Willie Walker for all time? What type of link has been established between the Source and Willie; so that by the end of the third issue, his eyes widen in apparent knowledge of his next intended victim? With the issues to come, the Black Racer could very well challenge the omnipotent status of either High Father or Darkseid while not totally commiting himself to either side.

The most complex and paradoxical of Kirby's characters to date is Orion. With his point of origin cloaked in mystery, he is summoned back to New Genesis, after an unspecified length of time, in order to wage war against Darkseid;however, Orion's mind continues to be troubled by ominous thoughts. In the third issue, he forces Mother Box to reshift his atoms and stands revealed for what he is- a puzzle -a man of gentle New Genesis yet also one whose life is dedicated to the sound of battle. This dedication reaches almost a fanatical hate in the fifth issue as he wields the destructive astro-force with a bloody vengeance in order to utterly demolish Slig of the Deep Six. His fit of insane laughter after wrecking Slig's counterpart Mother Box again causes his animalistic features to show and again he must depend wholly on Mother Box, so that he may become "part" of New Genesis. Is this one born of New Genesis?

In general, Kirby's scripts and dialogue border on sensationlism a great many times, especially the numerous inane blurbs which clutter up the covers every issue, but a certain degree of this type of writing is to be expected because of the appeal which it holds for the predominantly juvenile audience which supports the comic book industry. Another powerful aid, this time visual instead of literary, which I'm sure fans of all ages can enjoy and appreciate, is his use of rich imagery which is extremely effective in bringing out the "fantastic" element, inherent in many of his plots(His photographic collages help too). Even though his artwork is crude in terms of basic human anatomy, his full-page and double-page spreads are usually unequalled in their representation of such different topics as the cataclysmic destruction of an entire segment of the galaxy or the predecessors of man battling ferocious creatures in a prehistoric world. Certain characters are being developed, each mouthing their own particular philsophical bits and pieces, and, more importantly, an overall storyline has been established along the lines of the classic sagas mentioned earlier. Individual battles are lost and won but the war still rages.



A great many questions have arisen within the letters column of the various mags and also within the confines of this article in relation to individual aspects of the series which have not been fully explained or explored; in fact this has been used as a criticism at times against the books. However, I feel that this is the very quality which has insured these "kosmic kapers" of Kirby's to be a success. By not fully elaborating on every conceivable situation, you have been literally forced to get involved and to think. The measure of any creative effort's success depends on its ability to stimulate you in either some emotional or intellectual sense, and it is this that we have Jack Kirby to thank for.

This magazine is solely for fandom, just as the name implies. It will be run solely on contributions from YOU, the reader. If you've always wanted to write an article about something, do it and send it to us. You certainly have nothing to lose. We'll have a table at Creation Con where you can drop off your articles and/or get subscriptions.

POINTS WE WANT TO STRESS:

1) We are not doing this to get a name as publishers or editors in fandom. We already have our own fanzines; Mark Sigal puts out Comic & Crypt and Emanuel Maris is coming out with a photo-journalistic mag to be ready by December. We're doing it for all those fans who can't put out their own zines.

2) We have a very unique set-up: This will be a bi-weekly - one of the two editors will handle every other issue, Mark doing the even numbers and Emanuel Maris doing the odd numbers starting with number 1 - thus no editor will be rushed as each will have a month to prepare his issue. Mark is in Toront, Canada and Emanuel is in New York City, (Manhattan to be exact), just a bus ride away from any and all (D.C., Marvel, Warren, Gold Key, Skywald, National Lampoon and Mad) where he'll get up-to-the-minute news from them (besides our many pro contacts) to be sent out with every issue every two weeks! Please keep us informed of fan projects, everybody!

3) The issues will be half-size. Page count will depend on contributions recieved but will probably be 12 or 16 pages. Scheduled publication date for the first issue is Dec. 1st and there will be a month delay between the first and second issues.

4) CONTRIBUTIONS: Articles may be on any subject whatsoever even barely pertaining to comic books such as: Sword & Sorcery (Conan), Science Fiction or Horror movies(Forbidden Planet), Science Fiction and Adventure books (ERB's books), Comic Strips (Prince Vailant), articles on and/or biographies of artists, checklists, ANYTHING! Good art is appreciated,(the best received before each publication date will be used as the cover of that issue), but will be used sparsely thruout the magazine.

5) THERE WILL BE NO CENSORING OF MATERIAL! Our agreeing or not agreeing with your opinion will not be the basis for inclusion or your article in the magazine!

6) REQUIREMENTS: Type up your article camera ready on 8 1/2" x 11" paper which will be the size of all our originals. You can be your own layout man! If you want to include art with your article just find a nice piece of art (nothing crude), paste it on part of the page with rubber cement, and type neatly around it. It doesn't have to pertain to your article (why not a girl in her birthday suit?). Try not to use Letraset or other lettering material unless you know you can do a perfect job. Free issues will go to writers of printed contributions.

FANDOM'S FANZINE

SEND ARTICLES AND ART TO

MARK SIGAL
459 LYTTON BLVD.
TORONTO 12. ONT.
CANADA

NOTE!

MAKE CHECKS AND MONEY ORDERS PAYABLE TO:

EMANUEL MARIS
316 W. 88th St.
NEW YORK, N.Y. 10024

7) SUBSCRIPTIONS AND ADS: 4 issues for $ 1 may not subscribe for less than 4 issues.

Reflections Four

35¢

ORDER FROM

Neal F. Stein
135 Searle Ave.
Downsview,Ont.,
CANADA

You want to buy an imported zine? There's nothing quite like it in the States. Reflections represents inspired work by Gerard Geary(the transcript of his New York convention speech on horror comics), a full page inside front cover by Neal Adams, picto-fiction by Neal Stein whose work is soon to be featured in Vince Marchesano's Spectrum publications(profusely illustrated by Paul Truster), illustrations by Ronn Sutton, and pro Sal Amendola. Also contained in this issue is a five-page humour-horror strip by Neal Stein(illustrated by fandom's own, Ron Kasman), and sword and sorcery engravings by the nineteenth century artist A.V.S. Anthony. These illustrations, consisting of six full pages, are ungodly rare, found in an old expensive Longfellow.

All this and more for only 35¢ including a 10% surcharge.

L'INCROYABLE CINEMA

THE FILM MAGAZINE OF FANTASY & IMAGINATION

Canada's Only Film Bookshop

Cine Books

Film Books, Posters, Magazines

692a Yonge St. Toronto 5

964-6474

HAMMER FILMS

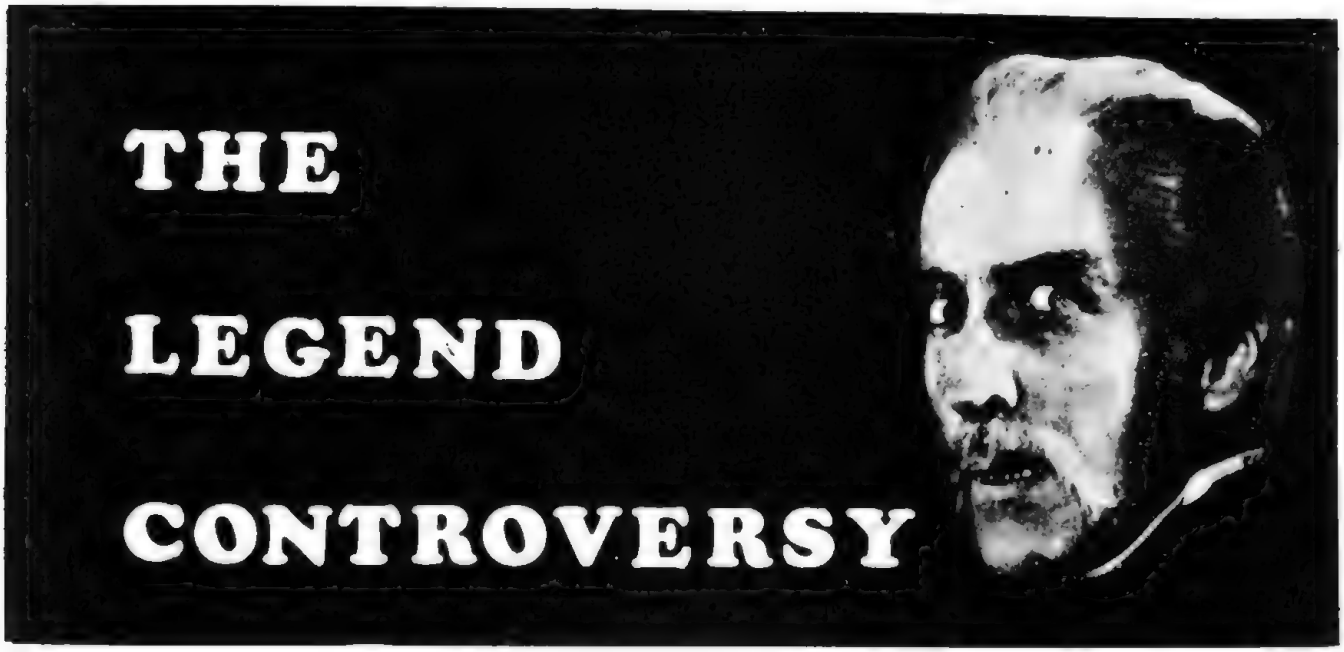
COUNT DRACULA

The past forty years of Gothic film history have been overshadowed by Universal's re-creation of Dracula. While Lugosi's performance was of the lowest calibre, the effect the film had is incredible. It was mainly because of this film that between the years 1931 and 1971, there have been over 210 (according to the excellent article by Ronald V. Borst in Photon, No. 18, 1970) vampire films made. But above the utterly low strata of Blood Of Dracula's Castle, the fairly palatable Count Yorga, there is another class to this melange of movies. The primary phase is the artistic vampire film; the finest of these being Roger Vadim's Blood and Roses. The film, though perhaps somewhat milder than most, is obviously tasteful, despite its lesbian overtones. The second level of achievement represents excellent special effects and technical work, as was evident in Dracula-Prince of Darkness. The highlight of this film was the excellent disintegration scene. The tertiary, and undoubtedly the aim for all such films results in the best horror films ever made: the combination of Dracula Has Risen From the Grave and Taste the Blood of Dracula. To me the only separation between the two is a set of titles; they are so closely linked, that singly, one cannot have the same overwhelming effect, as with the other.

The main ingredient of the last two films, which often frustrates movie buffs, is the legend which Anthony Hinds uses. This fresh legend, sorely needed in filmdom for many years, was originally conceived for Hammer by Jimmy Sangster, who wrote the screenplays for the wave of terror films in the '50's. The first of these three articles is to explain that seemingly mystifying legend.

One concept which must be grasped before the actual explanation of the legend, is that the vampire can only exist by the grace of God. He is recognized as all-powerful by both the Church and the vampire. Count Dracula, too, realizes that he must bow before God's will. He does not *fear* the crucifix; the only feeling that he has is *respect*, accentuated by *humility*, and so he cowers or retreats at its sight. Without the knowledge of this concept, the reasoning behind the neo-legend of Dracula is virtually nonexistent. Of particular importance to substantiate this fundamental of the legend is the last twenty minutes of *Taste the Blood of Dracula*.

The Hammer *Dracula* series has always been concerned with the struggle between good and evil. These two poles always show themselves in the form of a noble force, such as a priest, in *Dracula Has Risen From the Grave*, or a doctor, in *Horror of Dracula* and *Brides of Dracula*, and of course the vampire, respectively. Yet people scoff at the films because of the way Hammer, specifically Jimmy Sangster and Anthony Hinds, write the legend into the screenplay. The reason for this is because so many people have seen Universal's *Dracula*; they are the ones who claim the pictures are wrong, or that someone has made a mistake. Everything concerning legend in the films is intended.



The most notable difference between the vampire of *Dracula*(1931) and *Dracula*(1958) is the powers that the vampire posesses. According to Bram Stoker in his 1897 novel:

> *"Count Dracula, from sunset to sunrise has the strength of twenty men...To hide himself, he can command fog, storm,and thunder...He throws no shadow and shows no mirror image... He can change into a wolf, bat, owl, even a moth! Thousands of vicious rats answer his silent summons...He can vanish entirely, grow huge or very tiny... He can, if you're poetically minded, transform himself into dust-motes and ride a moonbeam. Of course he sees in the dark... if he feasts in quantity of human blood, he grows younger!"*

For obvious reasons, Jimmy Sangster disregarded much of this useless formula, and developed something much more unique and effective, in the right hands. *Horror of Dracula*, the first of Hammer's excellent series revealed very little of what Sangster had been planning for sometime previous. Basically, Dracula was a simple vampire, when he was seen at all on the screen. The thing which struck me at first was the relief which I felt when the usual transformation into a bat did not occur. Sangster, rightly so, decided that if he employed the bat as a means of escape once, it would limit the number of situations that the vampire could be involved; this way it would also allow Lee, for whom this and *Curse of Frankenstein* were vehicles, to have a larger and more exciting part in the film. Also, the people of 1958 had had enough of incredulity with the abhorring number of science-fiction films which had been made during that decade, and were no longer interested in escapism, but in action.

david rubin

The main change to the vampire himself, was the creation of a 'human vampire', with emotions, rather than the lumbering gait and seemingly zombie-like expression of Lugosi's 27 years earlier. It must be remembered that I'm am speaking throughout this article of the *Dracula* legend, which differs greatly from the straight *Vampire* one. Stoker claims to have researched his novel in the Balkans although legend may change from village to village. I have many times wondered why Hammer used the original *Dracula* at all. Why not change the names of characters, and take away the cape. Most likely the reason that Sangster left certain elements of the original picture in was that the film was intended as a remake, and that the public would be familiar with the name used in ten other pix.

I am still puzzled at *Horror of Dracula*, though. In the film, Peter Cushing has made a phonograph recording listing powers, weaknesses, and assorted information about the vampire. One of the points is that vampires are 'allergic to sunlight'. This doctrine resulted in the destruction of Dracula at the end of the film when he was exposed to the sunlight by Cushing. This method would have been fine, except in the direct sequel, *Dracula-Prince of Darkness*, Dracula was exposed to sunlight twice, and lived through both!

Dracula cannot die. This must be accepted before you see any of Hammer's films. If not, you will only reject them because they constantly revive Dracula in some, I must admit, pretty strange circumstances. Blood, except once, and then it was involved to some extent, was the implement used to revive Dracula. In *Prince*, it is a human servant to Dracula that revives him, by using the blood of an Englishman, whom he has just killed. Again, in *Risen*, he is reawakened from his imprisonment by blood. An alcoholic priest stumbles and hits his head at the bottom of the cliff, which is the foundation of Castle Dracula. The blood from his cut dribbles onto ice which he has cracked during his fall. Inside the ice lies Dracula, who immediately awakes at the first taste of the victim's blood. The only unexplained, and as far as I'm concerned, unsatisfactory, revival was in *Taste the Blood of Dracula*. One of Dracula's disciples (played excellently by Ralph Bates) has drunk a goblet of Dracula's blood, when he suddenly falls and rolls in agony. The three men that are with him at the time kick at him, until he is dead. After they have left, a dust covers the corpse, and then the shell cracks, with Dracula replacing the disciple.

That is the one criticism I have of the film. Yet even it is negated by the excellent ending, which leaves nothing to be desired.

Dracula has been hiding in a church. This does *not* contradict the Hammer legend. The disciple has performed a Black Mass in the church. Not that he has vanquished God, but that God has left in utter disgust. The 'heroine' of the picture, played by Linda Hayden, has also become a servant of Dracula, although she has not been bitten. Her saviour, remarkably well-played by Anthony Corland, has discovered she is with Dracula in the church, and he sets out armed with weapons to repel the vampire, as described by his father(Peter Sallis).

On entering the church, Corland sets about his task of purifying it once more. Wisely, he first places a large cross on the door, in anticipation of Dracula's escape. He goes to the table that had been used for the Black Mass. After removing the implements of the Black Mass: black curtains,candles and tablecloth, he replaces them with white ones, obviously signifying good. He then does something that I must compliment Tony Hinds for; and that is Corland's reading of Latin prayer. Prayer was first introduced into the legend in *Dracula Has Risen From the Grave*. In that film, Dracula has just been stabbed with an otherwise-fatal stake. However, Hinds again comes through with the condition that someone must pray or the vampire will not die.

On Dracula's appearance, Corland pulls out another cross and holds it up to Lee. Effective work by Brian Johncock had the crucifix light up and glow gold. Feeling absolute contempt for Corland, Dracula retreats to the top ledges of the till-now abandoned church. But just as he is about to throw down a large piece of wood, he begins to stagger; as he moves away from the window, a cross, on the stained-glass lit up, undoubtedly symbolizing God's return to the church. At once, Dracula feels the omnipotence of the Master even he must obey.

As he peers around the seemingly deserted church, he sees before him an array of lighted candles, priests, and choirs chanting ancient prayer. All around him good is forcing itself on him and helpless, he falls lifeless to the table be-

neath. Again here, Hammer exhibits its fabulous special effects crew, in the form of Brian Johncock. Dracula's body disintegrates into dust in the best dissolve in a horror film, ever! The stopping and switching of the shots are undetectable; a superb job by a superb crew.

Brides of Dracula offers still another piece to the puzzle. Baron Meinster (David Peel) has bitten van Helsing(Peter Cushing) and has left for the time being. Upon reviving, Cushing discovers the mark on his neck, and sets out to cure himself. In the windmill where this conclusion takes place, there is a burning brazier of coal, for some unknown reason. Cushing heats up a branding iron, and after tying one hand to a dangling rope, applies the iron to his neck. Quickly, he pours on holy water, given to him by a priest earlier in the picture. Miraculously, the wound heals, to the accompaniment of the usual angelic choir.

Religion has always been the basis for the new legend. One reason is that much of Hammer's market lies in the more religion-oriented European countries. I myself, am not a religious person, but yet I still feel very choked up inside when I see them use a holy article in order to escape some predicament.

The method in which the vampire expires in this film also helps to substantiate the Sangster legend. The Baron Meinster has run out into the night for his spree. Cushing, inside the windmill has just recovered. The windmill has caught on fire when the brazier was knocked over. Cushing attempts to escapes by leaving through the loft at the top of the mill. Below him he sees the Baron, and with a terribly accurate leap, he grabs hold of the blade and pulls it down, until it forms the shadow of the cross under the moonlight. The Baron suddenly stops as he is caught in the shadow, and collapses as the overpowering force of good permeates completely his unspeakable presence.

According to the "Balkan" legend, the vampire cannot cross moving water. This would be a plausible explanation if not for Universal's *Dracula* in which he comes across the channel in the *Demeter*, to England.

Hammer restored this vital part of the legend in *Dracula-Prince of Darkness* where Dracula was killed by the power of moving water. Some purists argue that he wasn't killed, merely frozen. As I mentioned previously, Dracula can *never* die. The only reason I use that word is for lack of any other. It seems to me that the people who say Hammer uses that as an excuse to continue making sequel after sequel know very little about horror films, and therefore cannot appreciate just what Hammer is doing for them.

Something that struck me as peculiar in *Dracula Has Risen From the Grave*, was the fact that he killed someone who was already a vampire. This also denotes humanism in the form of boredom, disgust and perhaps even jealousy. Mexican vampire films(thumbs down) state that when its vampires drain blood from a human, they replace it with something of the like of a fluid. Perhaps it is this fluid that gives the vampire his amazing healing powers. What is so strange about a vampire having the power to heal? If he can live eternally, change into a bat, and speak fluent Hungarian, why not give him healing abilities.

It is very hard to describe just what Dracula is and for what reason does he exist. At first, in the foundation *Horror of Dracula*, he was what we expected him to be: a blood-sucker;totally evil, and totally repulsive. The only purpose he had at all was to kill and to drink blood of humans involved in the story. With the coming, seven years later, of *Dracula-Prince of Darkness*, Lee came on as a type of spirit, who actually had nothing to say. In *Dracula Has Risen From the Grave*, a 1968 Hammer production, he again had his few lines, delivered most dramatically at the priest who aided him to remove the huge cross the Archbishop (Rupert Davies) had placed there. For those of you who were fortunate enough to see *Taste the Blood of Dracula*, it is clear that Dracula operated entirely out of revenge for the murder of his disciple. It is rare that Dracula kills for necessity, as is told by Stoker in his book, but merely out of almost mischief. Such was the case in another of Hinds' screenplays, *Kiss of the Vampires*. While really a quite poor film, it has been acclaimed by the many critics opposed to *Taste the Blood of Dracula*. Clifford Evans plays the head of a clique of vampires, who took vampirism and transformed it into a virtual game. Actually the film was a farce.

The next time you see any of the Lee-Dracula pictures playing, I would strongly reccommend that you attend, for Jimmy Sangster and Anthony Hinds have created a legend that makes the other obsolete.

Stills in this article are from the private collection of Jonathan Lightman.

THE HORROR OF DRACULA

Too often, the people who really make a film go unnoticed. This is especially true at Hammer. Besides having their names at the end of the picture, the people behind the scenes never really get their fair share of publicity.

The most obvious of these is the writer, the person who actually creates things for the actors to say. The best of Hammer's stock of writers, is Jimmy Sangster, who, as I mentioned briefly earlier, wrote the screenplays for the first of Hammer's horror pictures, including Horror of Dracula and Curse of Frankenstein, not to mention such varied other films as The Gorgon, Dracula-Prince of Darkness, and another vampire film which is terribly underrated, Brides of Dracula. While Sangster's list rambles on and on, another writer is quickly making a name for himself, producer Anthony Hinds, better known to many movie-goers as "John Elder". It was Hinds, who suprised me by having his name credited as the writer of both Dracula Has Risen From the Grave and Taste the Blood of Dracula. These films excelled themselves in their scripts, despite the criticism of their similarities. The plotting of the films, as well as the many twists, eventually resulted in the brilliant conclusion described earlier.

Without a doubt, the greatest asset(or liability) a film can have is its director. Terrence Fisher took from Hammer the otherwise unworkable scripts by Sangster and others only to turn them into veritable classics. Fisher has an uncanny sense of pacing a picture. Horror films are unlike other movies in that suspense can only be limited to a short time, so as not to turn fear into boredom. Neither can the film be too long, or have too much exposition of the vampire or whatever is the film's feature. Quick-moving and effective shadows and beautiful face shots are virtually Fisher's trademark. Whenever Terrence Fisher is billed as the director of a film, it goes without saying that the film will be of the finest Hammer quality. Fisher has been one of the deciding factors, if not the greatest factor, which put Hammer where it is today. Even the lowliest of Hammer's products such as Moon Zero Two, Creatures the World Forgot could at least be brought up to the level of AIP with the artful touch of Terrence Fisher.

The major criticism people, who many times know little about either horror or film-making, have of Hammer vampire films is the excessive use of blood. Their usage of it has been described as a filler to the story, as poor taste, as a mistake altogether; even as a welcome addition.

Blood in a horror picture is not only 'a welcome addition', but a dire necessity. Can it possibly be that someone can die, regardless of method, without some blood? I can already hear some of you saying:"Some?" I have never seen a Hammer film where blood was not only appropriate, and in some, I despised the absence of it.

The men responsible for the usage and application of blood are the special effects crew. Among the elite in this field are Brian Johncock, Gerry Fletcher, and Frank George. Besides the blood, these men, along with excellent camera work by Arthur and Moray Grant, also bring about the famous disintegration scenes, some ideally enhancing Dracula-Prince of Darkness, Taste the Blood of Dracula, Horror of Dracula, and along with Freddie Francis' control(another of Hammer's growing company of artists, who has directed many films outside of Hammer) did an excellent job of reducing Dracula to nothing in Dracula Has Risen From the Grave.

Besides Mr. Lee's fine characterization of Dracula, credit must be given to the fantastic character and supporting actors in Hammer's employ. Most obvious of these are the 'healthy' females, probably ideally pictured as Veronica Carlson, who has such films as Frankenstein Must be Destroyed, and Dracula Has Risen From the Grave to her credit. Mention here must also be given of Barry Andrews, Rupert Davies, and Hazel Court, who unconditionally aid the films immensely. I cannot also neglect to mention the superb acting of Ewan Hooper in Risen nor of Ralph Bates and Tony Corland in Taste. I have no fear of Hammer not using these actors and actresses to their utmost, and would be most disappointed if they weren't.

Undoubtedly, I have left off many names here worth mentioning. Apologies to Jack Asher and Aida Young, who have also been fabulous at camera directing and producing, respectively. These are the unsung heroes that make Hammer.

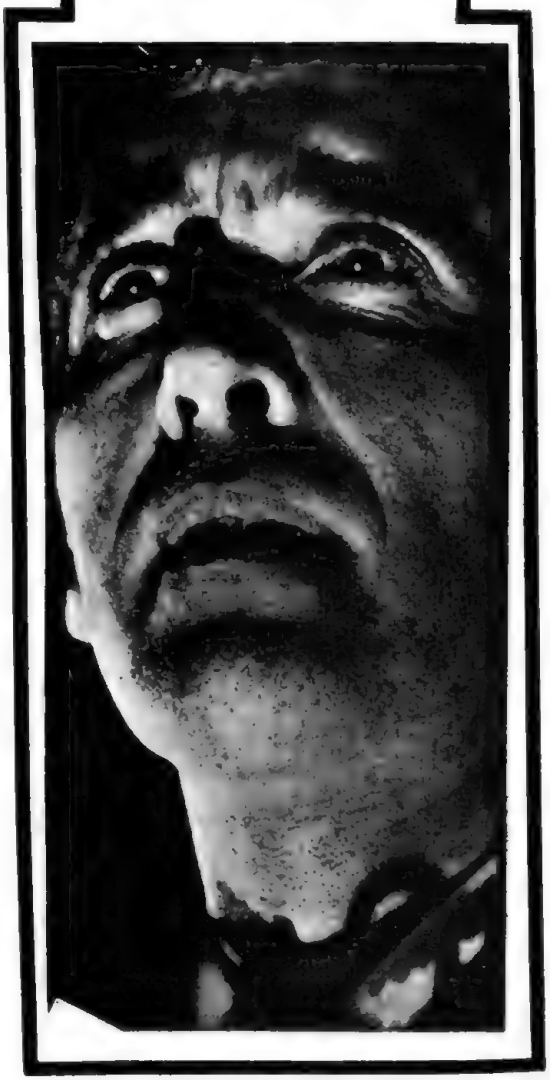
30037

THE LONELINESS OF EVIL

"I decided that Count Dracula must be represented as essentially a human being. Monster of ferocity though he is, tigerish in his desires, he is still very real. He is a nobleman, a leader, a presence of impenetrable dignity and stillness, except when exploding into ravening action. It is this essential reality which must always be maintained. It is vital that the audiences should believe that everything that they are seeing could very well happen at the time. Also, one should not forget that Dracula was a person of immense physical appeal, as witness the undoubted effect he had upon the desires of women.

"I have always tried to include in my performances what I term,'the loneliness of evil.' Despite his actions, there is to me a sadness about Dracula, a brooding, withdrawn unhappiness. He is a demon, but he is above all a man."

-Christopher Lee



Christopher Lee *is* Count Dracula. Alongside of Lee, no actor is capable at all of playing him. While Lee considers himself honoured to be numbered among those who have played Dracula, it is rather they who should be honoured to have Lee numbered among them.

Forty years ago, an actor was given the role of Dracula to play. His name was Lon Chaney. It was the idea of Universal Studios to do a series of horror films utilizing the newly-adopted sound system. Chaney had been featured in many films of the silent era, and now Carl Laemmle felt that Lon was the one actor who could usher in a new type of Horror picture.

Chaney died four months later of cancer of the throat. But because of Universal's strict no-quit policy, the film would have to be made. Several people were considered for the part, including John Carradine, who was to receive the part some years later, anyway. It eventually came down to Lugosi, who had played Dracula on the stage many times before, across the country.

Lugosi was born in Hungary, supposedly mere miles from the actual location of Castle Dracula, and his menacing Svengali-like look made him a natural for the part. He had a very singular voice which soon made him the target for many impressionists and satirists, yet his voice did not aid him in his role. If it had, perhaps the film would not be as bad as it is. Why it was named a classic, I'll never know. After telling people what I think of the Lugosi version, I am always hit with remarks like:"Think about when it was made." I have thought about it, and I'm still convinced that it was no more than a waste of Tod Browning's time. He is good director normally; I wonder what happened with that film? It's my guess that Lugosi was not as cooperative as he should of been. From what I have read of him he was a very temperamental actor who didn't appreciate discipline. The film probably would have been released months later if people like Lugosi hadn't shown up on time and followed instructions. His interpretation of Dracula was obviously stale, no doubt because of the number of times he played it on the stage. But Lugosi's other performances convince me that *Dracula* would have been a lot better than it was if Lugosi had really put his all into doing it.

Lon Chaney was not the person to give the part which rightfully belonged to his father. Personally, I feel that Chaney is only in the movies because of his name. Don't mistake me! Lon Chaney is a good actor, but not in horror pictures. His performance as Lenny, in Steinbeck's *Of Mice and Men*, clearly illustrates that Chaney is suited perfectly to play a half-wit.

Son of Dracula was not a bad film... if you consider some of the other trash circulating at the time. The title, for some reason, does not fit, as Chaney plays Dracula himself, and not his son. The only reason I can think of for having that title is to honour Chaney's being the son of the "original" Dracula. The film put Dracula in a new setting: the deep south of America. The reason for this needed change was that Dracula's home, Transylvania was becoming depopulated, quickly,

and in order to prevent his suicide, he had to find a fertile region, namely the States. Chaney's performance was not bad. It lacked the suspense at times that is vital to such a film. It also lacked Lugosi, which is probably the best asset of the entire film.

Horror of Dracula brought on a new heir to the title: Christopher Lee. Having just completed the very successful *Curse of Frankenstein*, James Carreras, founder of Hammer Film Productions 12 years earlier, chose Lee mainly because of his physical stature. Lee stands 6' 4" in his stocking feet, and proved a very menacing figure in costume.

Lee put into that film, the greatest performance by anyone as a vampire, yet that was poor for Lee. He hardly appeared on the screen at all, and when he did appear, he was usually leaving or being covered by his own cape. The reason for this is that Terrence Fisher, excellent director that he is, was somewhat inexperienced at making vampire films, as this was his fist attempt. Instead, the film was virtually turned over to Peter Cushing, and admirable actor in the same leagues as Lee, who played Dr. van Helsing, noted anthropologist, the same role played out poorly by Edward van Sloan, in 1931. Cushing was, of course, excellent in the film. Together, Lee and Cushing make a remarkable pair, who seem to work very well off one another.

In 1965, Hammer hit home with another excellent vampire film, *Dracula-Prince of Darkness*. While some people feel that the film was somewhat contrived, with a poor cast, I must differ. Lee's part was strictly no-talking, the biggest mistake of the whole film as Lee has since proved that he can speak his lines quite formidably in both *Dracula Has Risen From the Grave*, and *Taste the Blood of Dracula*.

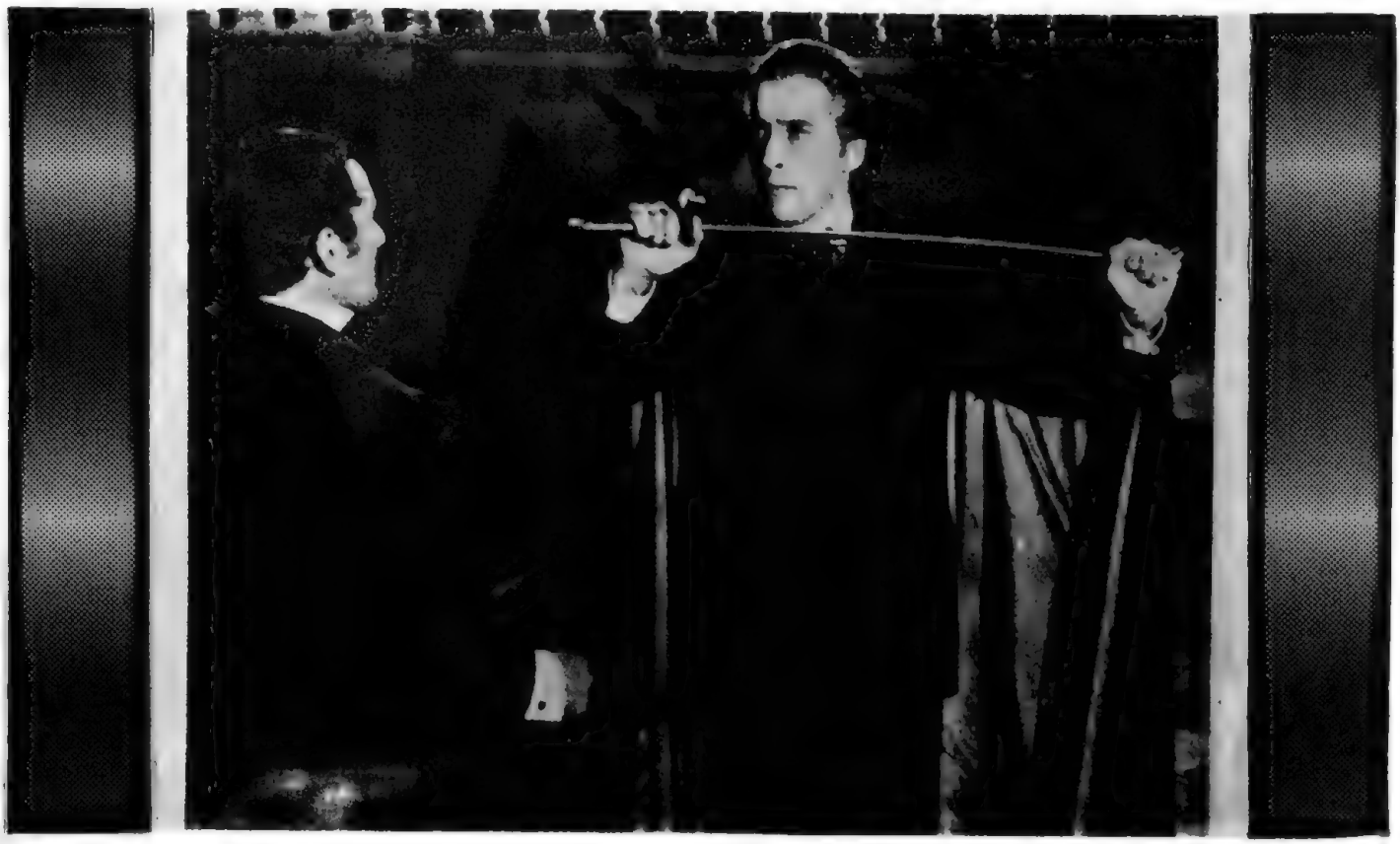
Lee, who is a handsome person anyway, employed the use of of hypnotism of his victims. I say employed because the choice was left up to him by Jimmy Sangster, in 1958, and remained a part of Lee's character throughout.

The custom at Hammer has been to combine the actual story with extra helpings of sex and blood. Many movie fans take offense at this and claim that the only reason that it's there is to help sell the picture. The is only true up to a point. Lee's character is not all that much older than his victims, and the hinting of sex does not seem that far fetched between vivacious women like Veronica Carlson and handsome men like Chris Lee. Blood is present because the very nature of the film is the idea of blood, and its theft.

As I have mentioned a number of times before, *Taste the Blood of Dracula* is my favourite horror film, mainly because of Lee's acting, His resounding voice calling off the numbers of his victims made me wonder why Dracula always has so little to say. No writer yer has been able to handle the vampire in terms of lines and a decent part, although Anthony Hinds is coming very close.

After walking away from the film, I realized that the feeling I had for Lee was one of contempt; he was the monster and he belonged dead. However, after reconsidering, I found myself feeling pity for Lee's character, and discovered the beauty of what the last twenty minutes of the film contained. Rather than the idea of good-over-evil, I felt that perhaps Dracula did not belong dead, but was content to know that he would no doubt be revived again.

As Lee dies in both *Risen* and *Taste*, his eyes become filled with red. Some claim that this is the stolen blood exiting his body, others say it is simply for effect. I think that the red is really Chris Lee's way of having Dracula show emotion, crying out of the 'loneliness of evil'.



LETTERS TO C.&C.

Dear Mark:
Issue #4 was such an incredible improvement over #3 that I feel now that you are ready for some constructive criticism, from the 'professional' point of view, so to speak.
First of all the artwork:
1)Front Cover-bootiful, jus' bootteefle.
2)Back Cover-the layout STUNK; it was disjointed and had 3(count them) centres of focus.
3)Ronn Sutton-very good, as usual (Many thanx for the great inks,Ronn)
4)Al Hanley-a pleasant surprise; better than expected on that particular subject matter.
5)Ron Kasman-has gotta go.
6)Jill Taylor-I dunno. She's so indistinct I can't tell, pro or con
7)Mike Heltz-Give it time, give it time. Meanwhile, have him ink someone else; he'll learn a lot.
8)Dave Russell-who IS this lad!?!! FANTASTIC STUFF!!!!!!
9)Vince Marchesano-looking forwar to seeing him in print. Anatomy needs work, but inks are highly accomplished.

Now you're gonna catch it: the articles!
1)Best Wishes, Berni Wrightson-very interesting and informative once I waded thru the unstructured syntax.
2)The Demise of the Marvel Super Hero-the illos should have been any of: the X-men, Capt. Marvel, Silver, Dr. Strange, Nick Fury(Sgt. OR S.H.I.E.L.D), Capt. Savage, or Forbush Man(Ha!). Maybe the article had a point to make, but all I got out of it was that Paul Hock has a hate-on where Stan Lee is concerned.
3)H.P. Lovecraft:etc.-Ballatine books has issue an entire series of HPL short stories in paperback form, annotated by LIN CARTER. Available at the BOOK CELLAR.
4)The Huncbacks-note to John Lightman: read more movie reviews.
5)SF story-note to Berni Lightman: suggest you make a career of reading FEDERICK POHl
6)Larry Ivie interview-Close your quotation marks, dammit! I had a helluva time figuring out where the interview ended and you began. Also, I'm not very interested in your personal opinions on the subject matter.
7)Conan-tell me: does Bruce Kalnins like the Thomas/Smith Conan or not?

Page 8 was a hack job of layout; it was murder to read. I still haven't figured out what the notations at the end of the article were all about. The research showed! Keep trying; you'll succeed in the near future.
8)T.H.U.N.D.E.R. Agents-ohboy,ohboy,ohboy! A favourite topic! Very well researched, and I oughta know; I'm only missing THUNDER'S #'s 14,19,& 20. Now for the points of contention.
a/Dynamo's big appeal WAS the fact that he was a 'big, blue bumpkin.' Suggest you ask some commercial girls if they'd go for the handsome one in the office.
b/I thought Noman had the most realistic character of all of them. Man, he was really pissed off at the whole situation near the end of the run.
c/Were the Menthor stories anything other than action? Incidentally, STEVE DITKO pencilled "A Matter of Life and Death", with Wally Wood on inks.
d/Hell, I thought those Weed stories were kinda cute.
e/Riddle: Who pencilled "The Priceless Counterfeit" in Dynamo #2 Adkins inked it.
f/What Wood signs, Wood has pencilled and inked. You're probably confused 'cause DA was WW's student.
Good article. One more thing-who did those Raven vs. Mayven stories; they were SHIT! (by the way I hope you never took THUNDER seriously; I didn't)

'Nuff said!

Ron Jamieson

LETTERS CONTINUED

Dear Mark:

Enclosed is the cover you asked for. Do me a favour, print it on white just as it is. Don't print it on coloured paper, okay?

Eerie #1 wasn't distributed at all. It wasn't meant to be distributed. It was only a small(about 4" x 5") black and white book, no coloured cover, and only a couple hundred copies were printed. All the stories that appeared in *#1* were later printed in *Creepy* or *Eerie*, so the readers didn't miss anything.

The downhill came for Warren when he lost money on *Blazing Combat* and some other interests outside of magazine publishing. He stopped paying artists. It took me 2½ years to collect for my painting on *Eerie #12*. Archie Goodwin quit because his artists were complaining about not getting paid. He could hardly keep asking them to work for nothing. So, the whole thing was due to money.

Now Warren is paying again, but not the same rates as before, but lower rates.

Best,
Dan Adkins

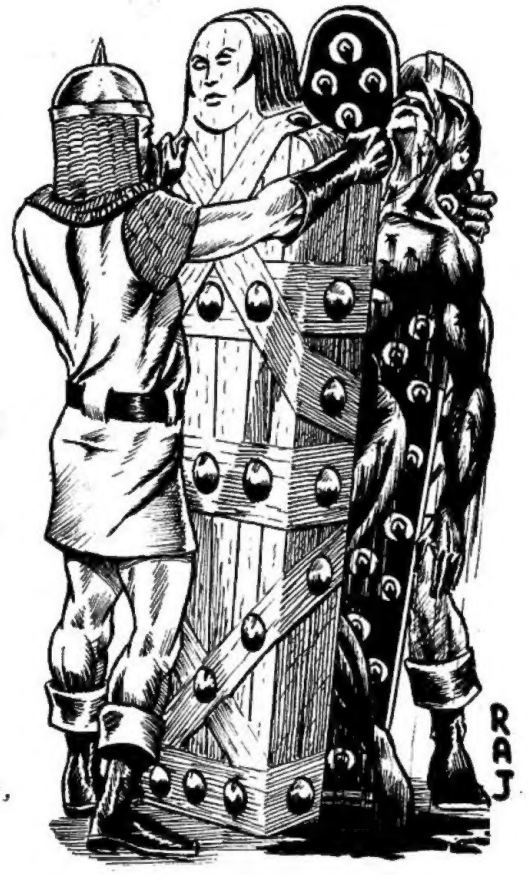
(Thanks for your covers for this issue and last. All reaction has been more than favourable. Hope you like this issue.
-Mark)

Dear Mark:

A friend of ours turned over the latest copy of COMIC and the CRYPT. You really have an interesting and good fanmag there. I found of particular interest Larry Ivies's revelations anent Jim Warren especially intriguing. As a good friend of mine, I know that Larry is much too kind to "tell all" or at least ventures too gently into understatement. Some day the "whole" story, whenever it'll appear, will make peoples' hair stand on end, such as Warren's fanatical hatred against all "competition", and also the mania he has in thinking he invented the horror comics and "nostalgia" business.

While I'm at it, please send me a copy of your current issue, and put CoF down for all future review copies(the copy I now hold is being borrowed).

With best wishes,
Calvin T. Beck



(We appreciate your comments on our issue. Ironically enough we were scheduled to have an interview with Mr. Warren this issue. It was arranged by my friends, Marc Bilgrey and Manny Maris, who also arranged the Kirby-Infantino interview.

While they were at Mr. Warren's office, they went up to Billy Graham(a black) and said,"What are you doing here?" The secretary overheard, mentioned it to Mr. Warren and he took it as a racial slur. When I did come down to New York and went for my appointment with him, he told me to leave the the premises due to the incident that happened with Maris and Graham. -*Mark*)

Dear Mark:

Yes... I enjoyed #3 and #4...of course #4 was better and a little bigger. Your zine is everything a zine should be. You like it...your readers like it!!! Every issue will get better and better. At this point it's everything it should be. I know, when I see an ad for #5...with the Kirby article...I'll sure order a copy!!! I don't order in advance as sometimes they aren't published...it happens.

True...I don't take assignments. When I can the time and inspiration...I do items and send them to zines I've seen and like...I like your zine!!! But I won't make a promise I might not be able to keep.

I didn't fill in the form as I feel I like the material about the things...characters...comics,etc. My favourite cover was Adkins' Dynamo on #4...bet the original art is something else!!! Example: my favourite of both issues(3&4) was the THUNDER AGENTS article...but then I've collected (T.A.,Dynamo, and Noman)all of the TOWER books.

If Kirby gets a great inker, his stuff at National will be as good or better than those wonderful Marvel days.

Best,
Jim Jones

COMIC AND THE CRYPT IN CONCLUSION:

Now that you have completed the issue, it's time for plugs and thank yous,where they are due.

BILL NELSON, whose fine linework has been featured in *Photon,Cinefantastique,* and many other zines, now graces our inside back cover,with his marvelous rendering of Rondo Hatton. A portfolio of his drawings is available,from him,at the address which appears in his ad on this page. Although high-priced, it is well worthwhile.

ALAN HANLEY, a mainstay in fandom for many years, and a contributor to *Comic and the Crypt* since our second issue,has copies of his own fanzine, *The Comic Book,* which can be obtained from him for $1.00, by ordering from 1940 West Wilson Ave.,Chicago Ill.,60640. The current issue,No. 5,is fantastically funny,and well worth the price.

DAN ADKINS, one of the most well-known artists around, is among the few artists in comics, who answers fan letters,as well as sells his services for very reasonable prices. He did us our cover for last issue, as well as the back cover for this one. *Thanks again,Dan.*

VINCE MARCHESANO, is a very busy man;as you read this issue, Vince will have already been married. His own zine, *Spectrum,*has been an instant hit with fandom,and even between his marriage and preparing his own zine, he found the time to do our centrespread. Vince's zine is available from him, for 15¢ per copy. The first two issues are now in print. His address is 279 Mohawk Rd.,West,Hamilton 41,Ontario Canada.

POLICY at *Comic and Crypt* has changed this issue. In the past, it has been the custom to send all art and articles to myself. However this issue we are altering that custom so that any art or articles related to the *Crypt* should be sent to the executive editor, at 6 Dinan St. Toronto 12,Ontario,Canada. Art and articles for the *Comic* should be submitted to me, at the address listed on the inside front cover.

DEALERS' ORDERS are welcome. You are considered a dealer if your order is for ten copies or more. A special 25% discount is available for such orders.

ELSEWHERE in the fanzine you will notice a full-page ad for a new publication,Fandom's Fanzine. I am involved in this venture, along with another fellow, Manny Maris, in New York. This type of "newspaper zine" has been tried in *R.B.C.C.* collage,with little success. We are hoping to improve on their idea, with a low-priced, on schedule zine. The zine needs support, and contibutions as well. $1.00 for four issues is really not much of a gamble and I'm hoping you will see the merit and possibilities in it-and give it a try.

ADS are accepted at $6.00 per half-page, and $10.00 per whole page. Please submit on either 8½ x 11 or 11 x 14½ size paper. We reserve the right to alter or reject any poorly done ads.

WELL that's it for this issue. If all goes well,and this issue reaches the break even point, *Comic and the Crypt #6* will be appearing in about six months.

As you might have already noticed this issue is thirty-six pages long instead of the advertised forty.This is due to a misunderstanding with our printer. Luckily,we only had to drop one planned feature, Confessions of a DC Survey Man,and even managed to spare you two ads.This error will most certainly never occur again. **Mark Sigal**

THE LON CHANEY PORTFOLIO!!

A COLLECTION OF 18 ILLUSTRATIONS OF THE LATE LON CHANEY. THE PORTFOLIO INCLUDES THE PHANTOM OF THE OPERA,THE HUNCHBACK OF NOTRE DAME, LONDON AFTER MIDNIGHT, THE PENALTY, LON CHANEY OUT OF MAKE-UP, LON CHANEY PUPPETS FROM ALL THE MOVIES MENTIONED ABOVE, AND, (HOLD ON TO YOUR MIND), FACE 100!!!!! ALL ILLUSTRATIONS PRINTED OFFSET ON HEAVY PAPER, PLUS AN ATTRACTIVE FOLIO COVER. THE PORTFOLIO IS YOURS FOR $8.00 PLUS 80¢ POSTAGE AND HANDLING. SEND CHECK OR MONEY ORDER (NO CASH PLEASE) TO: BILL NELSON, 4104 F TOWNHOUSE ROAD, RICHMOND, VIRGINIA, 23228, U.S.A.

THE
CRYPT
BILL
NELSON
1971

KIRBY - ADKINS-